

100

**Points in
Etiquette
and**

101

Don'ts

By K.H.-M.B.H.

22
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100 POINTS IN ETIQUETTE
and
101 DON'TS

100 Points in Etiquette and 101 Don'ts

K. H.
M. B. H.

[A concise yet complete and authoritative book of friendly advice on correct manners and social usage.]



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Prepare yourself for the world, as the athletes used to do for their exercises; oil your mind and your manners, to give them the necessary suppleness and flexibility; strength alone will not do.

—CHESTERFIELD

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INTRODUCTION

CHESTERFIELD has said that "Good breeding is the result of much good sense, some good nature, and a little self-denial for the sake of others, and with a view to obtain the same indulgence from them." In fact, the simplest definition of good manners is found in the golden rule—"Do unto others as you would that they should do unto you."

Good manners are the oils which lubricate the wheels of social life, without which they grow rusty and refuse to work. Without them the wheels of business life, too, run slowly. They play an important part in diplomacy, and history is full of examples of the chaos created by their neglect. "The Lone Eagle"—to take a modern instance—won for America, by his sincerity and friendliness—the very foundation of good manners—the friendship of many nations.

All through the ages men have been try-

ing to codify manners and customs on a basis of distinction between the good and the bad. The good grew out of man's need for harmony in association with his fellow men, for selfishness, greed and a lack of consideration for others destroys all harmony. With an understanding of their origin, it is comparatively easy to possess good manners for they arise from kindness of heart and a sense of justice.

Polite speech is a hallmark of good breeding. It must, however, be genuine, for anything artificial is imitation, and easily recognized as such. A genuine consideration for others is at the basis of all points of etiquette. The term etiquette means the accepted form of practicing certain manners and customs. Its origin is interesting, and runs thus:

In the reign of a great French king, when certain magnificent gardens were being laid out, the master gardener was sorely tried because his newly seeded lawns were being trampled on. To keep off trespassers he put

up warning signs or tickets—etiquettes—on which was indicated the path on which to pass. The King issued an edict commanding everyone within the court to “keep within the etiquettes.” Gradually the term came to cover all the rules for correct demeanor and deportment in Court circles. And so it has grown into use to cover all the conventions sanctioned for the purpose of smoothing personal contacts and developing tact and good manners in social intercourse.

It is with etiquette that this little book is concerned. The origin of each rule may easily be traced to a need for harmony in the human family, and to kindness toward and consideration for others, which is the basis of good manners and character. There is much good common sense in the saying of La Bruyere.

“Although a man may possess virtue, talent, and good conduct, he may nevertheless be disagreeable. There is a certain fashion in manners which is too often neglected as of no consequence, but which fre-

quently becomes the basis on which the world will form a favorable or an unfavorable opinion of you; and a little attention to render them engaging and polished will prevent others from entertaining prepossessions respecting you, which in their consequences may operate greatly to your disadvantage."

CONCERNING INTRODUCTIONS

Good manners is the art of making those people easy with whom we converse. Whoever makes the fewest persons uneasy, is the best bred of the company. —SWIFT

CONCERNING INTRODUCTIONS

1

Introductions are made with the words “present” or “Introduce.” As, “*May I present my friend Mrs. So-and-So?*” Never say “Meet.”

2

Youth is presented to age, a gentleman is presented to a lady, a less distinguished to a more distinguished person. Thus:

“*Mother, may I present my friend Mary?*” Speak of the older person first, the lady first, the distinguished guest first.

No woman is ever presented to a man, except to the President of the United States or to Royalty.

3

In a very informal meeting, just saying each name with the proper inflection is enough. As: “*Mrs. Jones, Miss Smith.*”

4

Your husband or your wife is introduced to social equals by the term "my husband" or "my wife." As: "*Mrs. Jones, may I introduce my husband?*" His formal name belongs to formal acquaintances.

5

Gentlemen shake hands with each other when introduced.

6

Ladies may shake hands or not as they wish, though a bow is sufficient acknowledgment of an introduction. If a gentleman holds out his hand, of course, the lady accepts it. It is always ill-bred to meet any overture curtly which is made in the spirit of friendliness.

7

Be reserved, but not rude when meeting people.

8

Be dignified in your conversation following an introduction. Too sweet chirpings

when presenting one person to another are silly and ill-bred.

9

As all affectations are bad form, so high hand-shaking is an affectation. Shake hands naturally.

10

When leaving it is good form to say, "*I will see you soon, I hope,*" or "*I am glad to have met you.*"

11

A friend's roof is supposed to be an introduction for those it shelters. People always talk to their neighbors at table whether introduced or not.

12

Never interrupt an animated conversation to introduce a guest.

13

You must make the retort courteous when you have forgotten a friend. Say "*I am sure I do remember you.*" It is rude to let a person know that he is easily forgotten.

14

If a person calls you by the wrong name it is perfectly proper to set it right—but do so very graciously.

15

Greetings must be cordial and sincere. Speak out your friendly thoughts, or if you don't feel friendly, remain quiet.

16

The words of parting are "*good-by*," or "*good night*." Foreign phrases are an affectation, such as, *au revoir* or *auf wieder-sehn*.

17

People do not greet each other in church except at weddings.

18

A gentleman always rises when a lady enters the room.

19

Every American citizen stands with his hat off at the passing of the flag.

20

A gentleman lifts his hat when he says, "Excuse me," or "Thank you," or when he speaks to or is spoken to by a lady or by an older gentleman.

21

To a formal acquaintance, a lady bows first. To an informal one either may bow first.

22

In meeting a person many times in succession it is not necessary to bow each time; a smile is all that is needed.

23

If you meet someone you do not want to walk with, who insists on walking with you, call a taxi, or go into a friend's house or a shop. Be gracious about it and don't hurt the person's feelings.

24

A gentleman offers his arm to an elderly lady or an invalid; otherwise it is not necessary, nor good form.

25

A lady always sits on a gentleman's right.

26

A gentleman does not need to pay for a lady on a street car or in a taxi or bus unless she is his invited guest. If he does so it may cause embarrassment.

27

The hostess must personally invite any lady who comes to her home. No gentleman can take a lady to call on another lady unless she has been personally invited to come.

IN A RESTAURANT

One particular point of good breeding is to suit our behavior to the three several degrees of men; our superiors, our equals and those below us.

—SWIFT

IN A RESTAURANT

28

In a restaurant the ladies follow the head waiter and the gentlemen follow the ladies.

29

In taking your place at a table, it is immaterial from which side you take your seat.

30

The waiter presents each dish to the host or hostess for inspection. He or she should nod their approval, but not partake, as the waiter then takes it to a serving table, and there serves it.

31

When a lady stops to speak to another lady at a table, the gentlemen rise and are not seated until she departs. The same applies when a gentleman stops at your table.

32

Take less than your share. That is a safe rule to follow in everything.

33

Be prompt in filling every engagement. Promptness is the politeness of kings.

34

Be gracious to everyone at table, and courteous to the waiters. A gracious manner is always in the best of taste.

35

The waiter presents the check at the end of the meal, and the host looks over the bill and pays it without comment, leaving a tip which should be at least ten per cent of the bill. The custom can safely be adhered to, though very often more than that is given.

CUSTOMS IN
CALLING CARDS

*A man's own good breeding is the
best security against other people's
ill manners.* —CHESTERFIELD

CUSTOMS IN CALLING CARDS

36

Cards should read with the name in full, and the address in the lower left-hand corner. No abbreviations are proper on a calling card. For example, "*Mrs. John Emory Smith.*" A widow uses her maiden name with that of her husband, for example, "*Mrs. Madelaine Robinson Smith.*"

37

The cards of a young girl after she is sixteen should have "Miss" before her name.

38

P. P. C. is written in ink in the lower left corner of a card when you call on a friend just before leaving town for a long visit.

39

Temporary addresses are written in ink.

INVITATIONS

*Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest
Learn more than thou trowest.*

—SHAKESPEARE

INVITATIONS

40

A wedding invitation should read thus:

*Mr. and Mrs. Louis Bersbach Brown
request the pleasure of your company at
the marriage of their daughter*

Anne Elizabeth

to

*Mr. Douglas Parmenter Smith
on Saturday, February the sixteenth
at eight o'clock*

*St. Luke's Episcopal Church
Evanston, Illinois.*

The favor of an answer is requested.

or

*Mr. and Mrs. Francis Craig Slade
announce the marriage of their daughter*

Elizabeth Jennings

to

*Mr. Eugene Morse Wilde
on Saturday, February the sixteenth
One thousand nine hundred and twenty-nine
Chicago, Illinois.*

41

The announcement of the marriage of a widow should read:

Mrs. Ebon Maurice Hoyt

and

Mr. Withington Gerald Lanning
have the honor to announce their marriage
on Monday the second of November
at Oak Park, Illinois.

42

If the bride and groom wish to inform their friends of their future address, the following form without any name is enclosed in the invitation

Will be at home

after the first of December
at ten twenty three Sheridan Road.

43

Responses read:

Mr. and Mrs. George Huntington Beaton
accept with pleasure

Mr. and Mrs. John Withington Smith's
kind invitation for Tuesday, the first of
June.

or

*Mr. and Mrs. George Huntington Smith
regret that they are unable to accept
Mr. and Mrs. John Withington Smith's, etc.*

44

Invitations to other functions may read the same way substituting for the clause about the wedding either Dinner, Luncheon, Bridge or any other entertainment; or they may read thus:

*Mr. and Mrs. George Washington
Humphrey,
Miss Alice Humphrey
At Home*

*Time**Place*

45

Visiting card invitations read thus:

*Mrs. Francis Parrier Howell
Bridge, two thirty o'clock
Friday, June fourth
1023 Sheridan Road.*

or

*Mrs. David Beaton, Jr.
At Home, Saturday, March eighth
981 Colfax Street
to Meet Mrs. Smith.*

and informal invitations read thus:

Dear Mrs. Jones:

Will you and Mr. Jones dine with us Tuesday evening? We are hoping to have some music in the course of the evening, and perhaps a game of bridge.

Cordially,

May Erskine Blunden

and the response is:

Dear Mrs. Blunden:

We will be delighted to dine with you on Tuesday. Thanking you for your kind thought of us.

Sincerely,

Jane Everett.

46

Party calls are no longer insisted upon, but it is good taste to make them. Etiquette requires that one should leave a card within a few days after taking a first meal in the hostess' house. It is rude not to call, whether one accepted the invitation or not. One must return a first call, even if one does not like the caller. "Not at home" is

the phrase used to mean that a lady is not receiving that day. It is the accepted and the polite form to use whether a person is at home or not. Turning down the corner of a visiting card means that it is meant for all the ladies of a family. In the hall of a house there should be a small tray for cards.

47

When entering a drawing-room stand at the entrance and find the hostess and then go directly to her. A lady shakes hands with the hostess.

48

When you start to go, do so. Waiting and talking about it is undecided and bad form.

49

Be dignified in a drawing-room. Sit up straight, talk in a low and natural voice. Lolling and loud laughter are bad form.

50

Good society forbids kissing by ladies at parties or in public.

51

Nothing more blatantly stamps a person as being ill-bred than petting, nudging or taking hold of people. The body is personal property and should not be treated as communal.

52

A lady never pays a party call on a gentleman.

53

Announcement cards are never sent to those who have been invited to a wedding. They are sent to those who were not invited to the wedding.

54

Invitations to any important entertainment are always engraved. If you cannot afford the engraving, do not give a formal entertainment. It is allowable to receive and to send invitations which are informal by the telephone.

SERVICE

It is not only paying wages and giving commands that constitutes a master of a family; but prudence, equal behavior with a readiness to protect and cherish is what entitle a man to that character.

—STEELE

SERVICE

55

Maids in a household should dress alike either in black or in some solid color, such as gray or lavender. They should wear aprons and collars and cuffs of sheer white. They are addressed by their full name, never by a nickname.

56

Say "please" when asking for anything. To be courteous and dignified is the hallmark of a well-bred person. A good servant shows breeding and self-respect by a quiet manner and a low voice.

Any well-bred person lives within the walls of his personal reserve. A vulgarian has no reserves. With limited service in a household, a guest must wait upon himself as much as possible, so as to cause the least amount of trouble. It is not just to be leni-

ent any more than it is unjust to be unreasonably strict with servants. The work must be evenly divided to make for harmony. Correcting servants or children in public is most impolite as well as useless.

57

Dinner is announced by the maid who says to the hostess, "Dinner is served."

TEAS

*The person who screams, or uses
the superlative degree, or converses
with heat puts whole drawing-
rooms to flight.*

—MERION

TEAS

58

At a tea, the menu should be limited to small portions whether sandwiches or cakes are served, as too much spoils the appetite for dinner. "*Come in for a cup of tea*" is the usual invitation, and means that you should come to your friends' house at four o'clock, for as long or short a time as you please. If the attention of the hostess is engaged, then you may leave without saying good-by.

A double-decked tea table smacks of vulgarity. It is only allowable where there is no service. The tea tray is far better form. A garden party is a tea out of doors, and the same rules serve for both.

Costumes for tea or luncheon are, for ladies: street dresses, and white gloves; for gentlemen: a cutaway coat, gray trousers, and silk hat, with a white flower if possible in the buttonhole. The same costume applies to afternoon weddings.

DINNERS

*The chief pleasure in eating does
not consist in costly seasoning or
exquisite flavour, but in yourself.*

—HORACE

DINNERS

59

To give a perfect dinner is the supreme accomplishment of the hostess. A formal dinner has strict rules of procedure. It should not be undertaken unless one has plenty of means and servants. An informal dinner has less need of both and can be a great success in the pleasure it gives its guests.

60

The requisites of every dinner are: Guests who are congenial and a suitable menu, well cooked and served. Four courses are sufficient for an informal dinner—soup, meat with two vegetables, salad, a sweet and after-dinner coffee.

61

The linen must be faultlessly laundered, the silver must be shining. Damask linen

is in the best of taste. Lace is more suitable for luncheon than for a formal dinner. Silks or ribbons or fussy ornaments are decidedly poor taste.

62

In setting the table everything must be geometrically placed. The centerpiece is the actual center, the "places" at equal distances, and all utensils balanced. Whatever type of cloth is used, the middle crease must be put on so that it is absolutely straight down the exact center of the table. Four candlesticks may be put around the centerpiece, to be filled with colored candles, and used without shades. Do not have a center droplight. The necessary number of plates are put around the table at equal distances. Then on the left of each plate, handle toward the edge of the table, is put the salad fork, prongs up. The meat fork is put next, and then the fish fork. The salad fork which will usually be the third used, is thus put nearest to the plate. On the right of the

plate, and nearest to it is placed the steel meat knife. Then the soup spoon. In putting on the glasses, the water goblet is at the top and to the right of the knives. A dinner napkin folded square and flat is laid on each "place" plate. The place cards are put above the plate on the tablecloth. Butter plates may be put at the top of the row of forks, but at a very formal dinner, butter plates are not used. Salt and pepper should be put at every other place. Olives and celery are passed during the soup course.

63

Whether there are two hundred or just two at a table, the service is just the same. From the setting of the table till it is cleared, for dessert, a plate must remain at every cover. The plate on which hors d'œuvres or soup is served is put on top of the service plate. At the end of the course the used plate is removed, leaving the place plate. A hot plate is put down for the meat course, and the place plate taken away as it

is put down. The meat plate is taken away and the salad plate put in its place. Only one plate must be carried at a time. After the salad has been eaten, all plates are removed from the table, it being the only time during the meal when you are left with no plate in front of you. Also the salt and pepper are removed, and the crumbs brushed from the table. When all this is done, the dessert plate is brought in, which consists of a plate with a doily on it and on the doily a finger bowl, with a little water in it. This bowl plus the doily is removed by the diners, as the dessert is passed. It is put on one side of the dessert plate.

64

An inexorable rule in dining is that you must talk to your next door neighbors at table, and never across the table at formal dinners.

65

Everything must be passed by the maid. She passes at the left, so that you may use

your right hand, and takes away from the right. Dishes are never passed from hand to hand at a dinner table. Only nuts or candy may be passed by the diners themselves.

66

The guest of honor, or in case there isn't one, the hostess must be the first to leave the table. Ladies may go into the drawing-room leaving the gentlemen at table. Coffee should be served in the drawing-room on a tray brought in by the maid and set down on a table before the hostess.

67

At a dinner where there are speeches, the guest of honor speaks last.

68

The dress for a formal dinner is evening dress for ladies and either tuxedo or full dress for men. Lately, full dress (that is, the swallowtail coat, white vest, white tie, etc.) is more fashionable.

LUNCHEONS

The true art of being agreeable is to appear well pleased with all the company and rather to seem well entertained with them than to bring entertainment to them.

—ADDISON

LUNCHEONS

69

Luncheon tables may be bare, except for a doily at the place of the diners. They may have lace or linen coverings. Damask is for dinner alone.

70

Candles have no place on a breakfast or luncheon table.

71

The bread and butter plate is used for luncheons, and not for anything but informal dinners. They are removed just before the dessert.

72

The fashionable luncheon menu should include no more than four courses. Cold food is allowable, but there should be at least one hot course. The table is set as

for dinner and the service is the same. The wearing of elaborate dresses at luncheon has gone completely out of fashion. Simple dresses are far more elegant.

WEDDINGS

*But happy they, the happiest of their kind!
Whom gentle share unite, and in one fate
Their hearts, their fortunes, and their beings
blend.*

—MONSON

WEDDINGS

THERE are certain rules regarding weddings which should always be observed. The bride's family should bear all the expenses. This means: invitations, announcement cards, trousseau, decorations for the home or church, wedding reception, and carriages. The groom pays for the marriage license, the preacher's fee, the bridal bouquet, the flowers for the bridesmaids, and the boutonnieres for the ushers. If the church is opened for the rehearsal, he tips the sexton. He pays for the conveyance that takes him and the bride from the church to the railway station. He also pays for the wedding trip and for furnishing the home. However, the bride is expected to bring household linen.

The wedding fee for the clergyman may be from five to a thousand dollars, but from

ten to fifty dollars is the average amount.

CORRECT ATTIRE

The bride usually wears white, no matter what time of day the wedding takes place. If at high noon or in the evening, a veil is usually worn, at other hours a hat. At a simple day wedding a traveling dress, or afternoon dress with a hat in harmony is correct. The bride's flowers are usually white, preferably a shower bouquet. With an afternoon gown she may carry colored flowers.

For the wedding that takes place before six o'clock the groom and his best man should wear the cutaway or morning coat of black with gray-striped trousers, and black waistcoat. His tie may be a four-in-hand of black silk with a narrow white stripe or of gray silk. Gray suede gloves are usually worn. Black socks and shoes complete the costume.

The ushers wear practically the same costume as the groom and best man. It is very

important that the ushers be dressed just alike and attention should be paid to the smallest details, such as collars, cuffs and shirts.

For the evening wedding full evening dress is the universal rule.

The costumes of the bridesmaids are usually exactly alike, unless a pastel or rainbow wedding is arranged. The maid of honor is gowned differently from the bridesmaids, usually in contrasting colors. The bride decides on the color of these costumes even to slippers and stockings. The expense of these costumes is born entirely by the maids themselves. It is customary for the bride to give her bridesmaids some very attractive present. The number of maids varies from four to eight.

ORDER OF PROCEDURE AT A CHURCH WEDDING

First the bride and groom must decide on the hour and place of the wedding after consulting with the clergyman. If both parties are of the same faith there is no dif-

difficulty, but if of different faith, it is customary for the wedding to take place at the church attended by the bride. Next, the attendants must be invited, the list of invitations made out, the decorations decided on, the caterer engaged.

When there is a large wedding party, the ushers seat the various guests in church, offering the ladies their left arm, as they conduct them up the aisle. The first two pews of the church are generally reserved for the families of the bride and groom. At the time set, the wedding march is played, and two by two, the ushers walk slowly up the aisle, followed by the matron or maid of honor, walking alone, and she in turn followed by the bride on the arm of her father or nearest male relative.

The groom and best man, who have been waiting the arrival of the wedding party in the vestry room, follow the minister to the altar at the first sound of the wedding march which announces the first member of the bridal party has started up the aisle,

and standing at the foot of the steps they await the coming of the bride.

As the wedding party reaches the chancel they divide, half going to the right and half to the left, as has been decided upon at the rehearsal, the ushers standing behind the bridesmaids. The grouping depends on the size and arrangement of the church and the size of the bridal party.

As the bride reaches the altar, she relinquishes her father's arm, changes the flowers from right to left, and gives the groom her right hand. They may stand hand in hand at the foot of the chancel, or the groom may place her hand within his left arm, her finger tips resting lightly near the bend of the elbow. Her father remains at the bride's left a step or two behind. The part of the ceremony where the clergyman asks, "Who giveth this woman in marriage?" her father steps forward and says, "I do," after which he turns and takes his place next to his wife at the end of the first pew on the left.

THE CEREMONY

There may be soft music by a soloist, the choir, or the organ, while the clergyman, followed by the bride, groom, best man, and maid of honor, slowly ascend to the altar. Arrived there the minister turns and faces the bridal couple. At this point the bride hands her bouquet to the maid of honor who is standing to her left just behind her. The best man produces the ring and at the proper time hands it to the groom, who passes it to the bride, who in turn hands it to the clergyman. He, according to some rituals, blesses it before handing it back to the groom. The ring is slipped on the fourth finger of the bride's left hand. The bride should see that the engagement ring, which has been worn on this finger, has been moved to the same finger on the right hand prior to the ceremony. The ring finger and ring hand should be bare. The bride removes her glove from her left hand, if gloves are worn, before entering the

church. The custom of ripping the finger of one glove is no longer done. It is becoming more and more customary for both the bride and the groom to omit gloves altogether.

At the conclusion of the ceremony the clergyman congratulates the happy couple, after which they turn and leave the church, usually to the strains of the Mendelssohn wedding march triumphantly played by the organ. The bridal couple are followed by the maid of honor. She may leave with the best man or alone, the best man following the minister to the vestry where he hands him the wedding fee. In leaving the altar the bridesmaids sometimes leave with the ushers, but it is more artistic for the bridesmaids to leave two by two as they entered, followed by the ushers who, as soon as the church door has been reached, may return to escort all the ladies who were in the first pews; first the bride's mother, then the groom's mother and other near relatives. It

is bad form for the guests to crowd out of the church before all those seated within the ribbons have departed.

DISPLAY OF GIFTS

It is quite correct to display gifts at the wedding reception. A room is usually reserved for this purpose; the gifts being placed on tables so that the guests may circulate, as freely as possible.

Wedding presents are always sent to the bride, even though the person sending them is a personal friend of the groom. Cards sent with the gifts are sometimes removed, though it is the more usual custom to leave them on. As soon as the presents are received, the bride should enter them at once in her gift book, or on a list. Many prospective brides make it a practice to write notes of thanks for all gifts the day they are received. This avoids the delay and rush following the wedding and return home. Notes of thanks should be sincere, and written without delay. The bride may thank

her friends in person for their gifts, but this does not excuse her from writing a note of thanks in addition. And in no case, should the bride let more than two weeks after the wedding elapse without acknowledging every gift received. Some brides spend most of their honeymoon writing notes of thanks. Late gifts, which the bride does not see until her return from her wedding trip, should be acknowledged as soon as possible with a word of explanation as to the delay. At the end of the wedding reception it is customary for the bride to throw her bouquet to the group of bridesmaids. The one catching it will be the first to be married, so they say.

BALLROOM ETIQUETTE

As in walking it is your great care not to run your foot upon a nail, or to tread awry or to strain your leg; so let it be in all the affairs of human life, not to hurt your mind or offend your judgment. And this rule, if observed carefully in all your deportment will be a mighty security to you in all your undertakings.

BALLROOM ETIQUETTE

73

Ballroom etiquette includes a good many things that have to do with character—politeness, consideration for others and charm of manner. The cutting in, so much in vogue nowadays, has its rules. The lady must accept the new partner graciously, whether she wants to or not. Young girls should never go to a ball alone.

74

Lavish parties of all kinds are giving way to simpler ones.

75

Programs may be used or not, according to the hostess' taste.

76

A man can return the courtesies of a hostess by sending flowers or books or by showing her courteous attention when he meets her.

73

The dress for a ball is evening dress for women and formal evening dress for men, rather than the tuxedo.

GUESTS

As a man's salutation, so is the total of his character: in nothing do we lay ourselves so open as in our manner of meeting and salutation.

—LAVATER

GUESTS

78

The perfect guest room is within the means of every household, for it consists not in an elaborate display, but in a room full of conveniences. Try sleeping in your guest room some night, and you will notice the things it needs.

79

The perfect hostess allows her guests complete freedom to do as he or she likes. The energetic hostess employs each moment and tires her guest rather than entertains him. The guest whom one never invites again is the destructive and selfish and inconsiderate guest.

80

The ideal guest wears not only becoming clothes, but becoming mental attitudes.

LETTER WRITING

Letters should be easy and natural.

—CHESTERFIELD

LETTER WRITING

81

For letter writing to friends, simple good paper is in the best of taste. It may have a monogram or not, as you wish, or it may have the address either across the top or in the right hand corner. It should be white or cream in color, or very delicately tinted. Correspondence is divided into three classes: social, business and personal.

a. Social—The extremely formal letter of acceptance or regret is written in the third person and is not dated. As:

*Mr. and Mrs. Harrison Smith
accept with pleasure, etc.*

The informal social letter is dated, just beneath the place, thus

*Chicago,
April Eighth, 1929*

My Dear Mrs. Smith,

In both formal and informal notes "*My dear Mrs. So-and-So*" is used. "*Dear Mrs. So-and-So*" denotes a greater degree of intimacy. The informal note may close with "*Affectionately Yours,*" "*Devotedly Yours,*" "*Lovingly Yours,*" etc., but the formal social note should close with "*Very Sincerely Yours,*" "*Sincerely Yours,*" "*Yours Very Truly,*" etc.

b. Business letters should take this form
Mr. Arthur Ponsonby,
Treasurer of the Union League Club,
Chicago, Illinois.

My Dear Mr. Ponsonby, etc.

The correct closing for such letters is "*Very Truly Yours.*"

("My Dear Madam" is never used by one woman writing to another. That form is only used by business houses sending out circulars.)

c. Personal letters may take any form, according to the degree of the friendship, but should not be typed. Business letters are typed on one side of the stationery.

However, as the typewriter is becoming more and more popular, it is becoming customary to use it for everything.

82

Letters of thanks should always be personal notes. For instance:

*9 Sheridan Road
La Grange, Illinois.*

March 7, 1923

My Dear Mrs. Fancher:

The silver candelabra which you sent John and me is one of our choice possessions. It was so good of you to send us such a beautiful present. We both thank you for the lovely gift.

Sincerely,

Cynthia Stewart.

83

Letters of condolence are difficult to write and must be actuated by a sincere feeling of sympathy. Merely a line is necessary if it is written in that spirit. As:

My Dear Mrs. Brown:

I am writing because I want you to know

how deeply I sympathize with you in your sorrow. Words seem so futile at such a time but I wish there were something I might say or do to help.

Affectionately,

These letters should be answered in the same spirit.

In the case of flowers, where they are sent to a house of bereavement it is customary to send out cards which say

*Mr. and Mrs. Lloyd George,
thank you for your kind expression of
sympathy to them in their bereavement.*

84

The elder daughter in a family has the prefix “*Miss*,” the younger adds her given name.

85

Remember that everything put on paper may live for years, so be careful what you write, and do not do so impulsively. Never put anything on paper which would cause discredit or mortification even if read in public.

PARTIES

*What's a fine person, or a beauteous face,
Unless deportment gives them decent
grace?*

*Blest with all other requisites to please,
Some want the striking elegance of ease;
The curious eye their awkward movement
fires;
They seem like puppets led about by wires.*

—CHURCHILL

PARTIES

COMING-OUT PARTIES

86

The wedding reception and the affair at which your young daughter of the household is formally presented to society are always formal functions, but can be made none the less enjoyable. Invitations to such affairs are sent out at least two weeks in advance. Any one of a variety of affairs may be chosen to introduce the *débutante*—a large ball, a formal tea, a tea-dance, a small tea, a small dance.

RECEPTIONS

87

The difference between a formal tea and a reception is mostly a matter of refreshments and the way they are served. At a reception the guests are seated in chairs

placed around the room or at small tables, napkins are passed, and plate refreshments served. These consist usually of creamed chicken and peas in white paper ramikins, hot rolls, or sandwiches, scalloped oysters, followed by ice cream in molds, individual cakes, and coffee. Nuts and candies are also passed by the waiters. Refreshments of the same nature are appropriate for the afternoon or evening wedding reception. At the formal tea refreshments are served buffet style. The refreshments are much simpler than for the reception, and the guests remain standing while eating.

THE DINNER DANCE

88

A hostess giving a dinner dance at home frequently issues two sets of invitations, one for those invited to dinner and one to those who are invited to dance only. A dinner dance may be small and informal, or it may be given at a hotel or club and become a very large and elaborate affair.

THE OPERA

89

One place where full evening dress is the rule is the opera. At certain opera houses in Europe there was a time when one was not admitted unless in full evening dress. The rule may still stand. But one is always expected to dress for the opera, and this does not apply just to the occupants of the boxes and orchestra. The tuxedo, or dinner coat, while worn more and more to such functions, is not strictly full dress.

TABLE MANNERS

The sauce to meat is ceremony.

—SHAKESPEARE

TABLE MANNERS

90

It is correct to drink bouillon from the cup when it is so served, just as it is correct to use your knife.

91

Never put your napkin under your chin, but always across your lap. It is to be used to wipe your fingers, or occasionally your mouth.

92

Cheese is one thing that may be spread with either knife or fork. Dry cheese may be eaten by the hand. Camembert is spread with a knife. All soft fruit or cake is eaten with a fork, for table manners are made to avoid all repulsive or ugly handling of food.

93

To make a noise while eating is repulsive. Be careful to take small mouthfuls, to take

a little at a time, and not to “mess up” the food on your plate.

94

The plate is not to be pushed back when you have finished. Never say, “I’m through.” Simply put your knife and fork on your plate, side by side.

95

Queerly shaped pieces of flat silver whose uses are unknown to the guests are out of place on a perfect table. Simplicity demands the conventional silver.

96

Behavior for home life and parties is the same. It means being agreeable, thinking for others, being considerate and polite. When people do things with moderate hospitality and fail, it is not because of lack of wealth but because they have either talked too much thereby boring their guests, or have striven too much, thereby seeming unnatural.

97

The real secret of good entertaining is that of imagination—being at your best with people who are also being at theirs.

98

Dip your fingers in the finger bowl after the meal, and wipe them off on your napkin. It is also permissible to wet your mouth from a finger bowl, as that assures you of daintiness.

99

On a railroad train avoid the use of perfumes, as they are annoying to sensitive people.

100

On a train be careful to mind your own business, to dress quietly and to talk quietly. It is a public place, and does not belong to you nor to your friends.

DON'TS

Whatever advice you give, be short.

—HORACE

DON'TS

1

Don't dress in extreme style, nor talk loudly.

2

Don't laugh aloud; shouting is the hallmark of the savage.

3

Don't, when walking, cross directly in front of an oncoming person.

4

Don't carry an umbrella or a stick carelessly; and don't loiter before shop windows.

5

Don't forget that a man of good breeding throws away his cigar or cigarette when turning to walk with a lady.

6

In a shop *don't* be impolite to a clerk, nor too familiar. He or she is just as human and well-bred as you are.

7

Don't delay in paying your bills.

8

Don't indulge in anger in public.

9

Don't be irritable at the telephone.

10

Don't be too busy or indifferent to untangle difficulties for people in need of help.

11

Don't be rude to anyone, under any circumstances. Let them show their lack of breeding if they wish, but show your superiority by ignoring it.

12

Don't speak indistinctly. Think what you have to say, and say it.

13

Don't listen to gossip. It is encouraging a bad habit in others, and making you a party to evil.

14

Don't be ill-humored in public. Stay alone till you have got over the blues.

15

Don't disregard the value of good manners. Remember that any knowledge that teaches a man or woman to meet people politely, tolerantly and tactfully gives him or her that much more poise and power.

16

Don't be careless of other people's comfort. Try to put an older person in a more comfortable chair, and always rise when they do.

17

Don't exhibit vulgarity by boasting. You do not have to prove what you are.

18

Don't manicure, rouge, or brush your shorn locks in public. But the worst of these is the first.

19

Don't fail to speak to people you know, on the street, even if you don't like them.

20

Don't be overenthusiastic. Maybe the person you are talking to is not too fond of you.

21

Don't stop for a long conversation on the street.

22

Don't fail to thank a person who gives you a seat in a car. A courtesy should be acknowledged with civility.

23

Don't fail to recognize even the humblest person whom you have met before.

24

Don't talk of your own affairs in public places. It is bad form to be noisy or personal.

25

Don't take the best seat in a car.

26

Don't overtip. Tipping should be regulated by the contents of one's purse. It is vulgar to be ostentatious and overdo it.

27

Don't call attention to clothes. You should have something more important on your mind.

28

Don't overdress. A safe rule is to dress in key with the surroundings of one's life, making no pretense one way or the other.

29

Don't wear a lot of imitation jewelry.

30

Don't buy models that challenge attention.

31

Don't wear high-heeled satin slippers on the street.

32

Don't wear evening clothes when everyone else is wearing street clothes.

33

Don't fail to change your dress for dinner. It is a restful as well as a healthful habit.

34

Don't ever be without a modified semi-dress dress. It saves much doubt as to what to wear.

35

Don't go to a *matinée* or to a luncheon without a hat.

36

Don't wear gay or elaborate clothes for office work. Vulgarity in dress shows a desire to appear by one's garments something finer than one is.

37

Don't wear diamonds in the morning, or with sports or office clothes.

38

Don't change your coiffure every other day. Women should find the way the hair is most becoming and wear it that way.

39

Don't ever say, "Meet So-and-So." "May I present" is the proper phrase.

40

Don't fail to ask the name of a person if you have not heard it. It is perfectly proper to say "Pardon me, but I did not hear your name."

41

Don't "cut" anybody.

42

Don't say "hello" instead of "how do you do."

43

Don't ever say "pleased to meet you."

44

Don't ever say "how" for "what" or "hubby" for husband.

45

Don't talk of didactic subjects at a party. The object of the gathering is for entertainment, not for teaching.

46

Don't interrupt an interested conversation. One thing to remember in conversing is that the other person must have a chance.

47

Don't be a bad listener. A good listener brings out the best in a person.

48

Don't say "If you know what I mean." It is a meaningless phrase.

49

Don't repeat disagreeable things. Try to remember the pleasant ones.

50

Don't be oversensitive. Shy persons often are, and many times it means that a person is thinking too much of themselves.

51

Don't show violent displeasure even when you don't like what is being said. It is better to smile and change the subject.

52

Don't enter into dogmatic or fierce arguments.

53

Don't have an unsympathetic attitude of mind. Adjust your point of view to that of the person you are with.

54

Don't be dull. Educate your mind to appreciate many interesting things.

55

Don't be nervous and upset. Be calm and self-controlled.

56

Don't talk about dangerous subjects.

57

Don't talk about risqué and sensational novels. If you discuss books let it be those that have some merit.

58

Don't monopolize the conversation even if you talk well.

59

Don't talk about religious beliefs, political prejudices or your surgical operations at the dinner table. They do not help digestion.

60

Don't let the conversation at your dinner table become too heavy or too much confined to particular persons.

61

Don't let the silent people at your dinner table remain silent.

62

Don't use slang. Use good English. It is just as expressive.

63

Don't use elegant phrases. Reading good books will help you in this as you can acquire a pure and simple style of expressing yourself if you read the best literature.

64

Don't use commercial clippings of words. Say "photograph," not "photo," "Telegraph" instead of "wire," "Advertisement" instead of "ad," etc.

65

Don't overemphasize your speech such as "a swell time," "an elegant time." They are vulgarisms.

66

Don't say "reckon," "guess" or "calculate" when you mean "think"; nor "cute" or "cunning" when you mean "pretty" or "charming"; nor "folks"—there is a good word and it is "folk."

67

Don't say "it was a scream," or "it was perfectly killing." These hackneyed phrases are vulgar.

68

Don't over enunciate your words. This is quite incorrect as it emphasizes the consonants.

69

Don't give long, elaborate dinners. A meal should be based on the idea of genteel sufficiency. Only vulgar people offer too great an abundance of food or have it served on silk cloths.

70

Don't fail to introduce your friends to each other when they meet.

71

Don't invite people to dine informally and then have a large and elaborate dinner.

72

Don't fail to answer an invitation immediately.

73

Don't be late in going to a dinner. One should arrive a few minutes before the hour named.

74

Don't swear. It shows a lack of vocabulary.

75

Don't arise from the table before your hostess. She is the first to leave always.

76

Don't serve the host first. Serve the hostess first at a dinner.

77

Don't have the ladies served first, then the men. The platter should be passed straight around the table, the hostess first, the one on the right of the hostess next, etc.

78

Don't lean your elbows on the table.

79

Don't leave your spoon in your cup. It belongs in the saucer.

80

Don't break biscuit or bread into your soup.

81

Don't pick the bones of chicken or chop, no matter how delicious they are. But if you can't resist it, and you are dining informally with very intimate friends you may say, "Excuse me, but this looks too good to miss."

82

Don't have lengthy discussion about the food that is being served, but it is quite all right to say something casual about some special dish, particularly if it is something very unusual.

83

Don't serve corn on the cob except at family dinners.

84

Don't use your fingers on your food. Only artichokes may be eaten with the fingers.

85

Don't wipe your mouth with your hand. That is what the napkin is for.

86

Don't keep your little finger crooked. It is a mannerism to be avoided.

87

Don't put a lot of knives and forks on your plate. Use the silver for what is intended.

88

Don't tap on the table.

89

Don't play with the forks and spoons and knives.

90

Don't loll at the table. Sit erect in your chair.

91

Don't use your knife except for cutting your food. It is to be held in the right hand, as long as it is used. When not in use, the fork takes its place in the right hand.

92

Don't use napkin rings. The napkins should be loosely laid upon the table when dinner is finished.

93

Don't gulp the water nor any other liquids. No matter how thirsty you are.

94

Don't refuse any of the dishes offered at a small dinner where the hostess might be embarrassed. At a large dinner it is permissible.

95

Don't notice mistakes in serving. Everyone makes mistakes.

96

Don't apologize for anything in your house or on your table.

97

Don't tell about other parties you have been to when accepting a friend's hospitality.

98

Don't be indiscriminate in calling people "dear." It is a habit which detracts from any real terms of endearment.

99

Don't worry in case of every little thing is not to your liking when you are entertain-

ing your friends. Many things, if ignored by the hostess, pass by unnoticed.

100

Don't fail to express your thanks when a favor has been done you. No one likes to be used for what they can do, with no personal return. Be appreciative and kindly and generous in your attitude of receiving as well as giving.

101

Don't get the habit of saying you are bored. Your being bored does not interest people and you are admitting your own limitations.

AN APPENDIX
OF
DON'TS

DON'TS FOR BRIDGE

THERE are certain mannerisms which even good players indulge in which are bad form. They are:

1. *Don't* question your partner's skill by word or gesture.

2. *Don't* talk if you are dummy. Remarks from you are out of order.

3. *Don't* get up and leave the table while dummy.

4. *Don't* wander around the table.

5. *Don't* play with the cards, drum upon the table with your fingers, hum or whistle.

6. *Don't* lay your cards down with an extra flourish, or laugh loudly or gloatingly.

7. *Don't* scold your partner for any mis-play, especially if she is your wife.

8. *Don't* show chagrin at losing.

9. *Don't* be irritated with your partner at anything, especially if he is your husband.

10. *Don't* be careless or untidy in stacking up your tricks, be neat about it.

11. *Don't* hold your hand out in front of you where everyone can see it.

12. *Don't* play so slowly that everyone is weary watching you nor so fast that it is difficult to follow.

DON'TS FOR GOLF

1. *Don't* talk to others or make any noise while another player is teeing off.

2. *Don't* drive up too close to other players on the fair green. Wait until they are entirely out of the way.

3. *Don't* criticize another player's stance or shot.

4. *Don't* get in the way of other players. A twosome has the right of way over a single player and also over a threesome or foursome.

5. *Don't* walk up to putting green while others are holing out. It may make them nervous.

6. *Don't* watch another player too closely

even if he is in the same match with you. Let him take care of his own game.

7. *Don't* refuse to let other players pass by if you have lost a ball. Motion them to come on after a reasonable length of time.

8. *Don't* talk loud or laugh loud on the course. You may disturb someone and spoil his game.

9. *Don't* quarrel with your caddie.

10. *Don't* lose your temper at anything. It ruins your disposition and your game.

IF ALL THESE RULES YOU'LL ONLY
FOLLOW,
YOU'LL NOT BE LEFT ALONE
TO-MORROW.

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